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things that are worth while, and rigorously cutting off the non-essentials. Prose composition must be reduced to the absolute minimum requisite for gaining the power to read, and the time saved must be utilized for wider reading, and deeper study of Roman history, life, and thought. Brief books like this can do a real service, if only it be not insisted that in place of one large composition-book discarded, two, three, or four smaller books be substituted.

ARCHIBALD LIVINGSTON HODGES.

WADLEIGH HIGH SCHOOL, NEW YORK CITY.

Crete, the Forerunner of Greece. By C. H. and H. B. Hawes. With a Preface by A. J. Evans. New York: Harper and Brothers (1910). 75 cents, net.

Older by a year than Mr. Baikie's *The Sea-Kings of Crete*, reviewed in 4.158-159, is the valuable sketch given by Mr. and Mrs. Hawes, condensed into 150 small octavo pages of a pocket-volume which is one of the series of Harper's Library of Living Thought. The short preface is from the hand of the most famous of Cretan archaeologists, Dr. A. J. Evans, the excavator of the palace at Knossos. The authors, availing themselves of their own intimate knowledge of the Crete of today, have written not only for the general reader but also for the traveller in Crete. Although their language at times smacks of the guide-book, the literary flavor is never lost. Collaboration has not prevented a fresh, vigorous English style. Mrs. Hawes has not only travelled extensively through the island but has carried out important excavations herself. The results of her work at Gournia, where she uncovered "the most perfect Minoan town yet discovered", a veritable prehistoric Pompeii, have been scientifically published in a magnificent volume entitled *Gournia, Vasiliki, and other Prehistoric Sites on the Isthmus of Hierapetra, Crete*. Much in the present account is an abbreviation of this larger work. Mr. Hawes is responsible for the anthropological side of the story. "By his anthropometric researches into both the ancient and modern inhabitants of Crete", to quote from Dr. Evans's Preface, he "has made far and away the most important contributions to our knowledge of their ethnic divisions and physical characteristics that have yet appeared".

A Chronological Table precedes the Introduction, which is devoted to the life and work of Schliemann, the myths connected with Crete, and a list of Cretan excavations and excavators. The "Minoan Periods" are next explained and their dates discussed. Before the various sites are described, the authors reconstruct for our imagination the appearance of the oldest inhabitants, their physical characteristics and their dress, with the homes in which they lived and the industries by which they lived. Then the present condition of their homes is described site by site. The concluding chapters deal with Minoan

Art, Letters, and Religion and the connections between Crete and the mainland of Greece.

In so introductory and popular a book mere plans of palaces are not sufficient. Illustrations of the monuments are essential. Minoan finds have been so unique and startling that the mind can form only a dim picture of the Minoan age without visual assistance. If, however, the reader's interest be kindled, he may search out some of the more scientific works named in the Bibliography or even start for Crete with this volume in his pocket. In this capacity the book may perform its greatest service to Cretan archaeology.

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KENDALL K. SMITH.

## ABIDING CHARACTERISTICS OF LIONS

### I. THE LION RAMPANT

In ancient art it is noticeable how frequently the lion is represented as making his attack standing erect on his hind legs. Besides the Mycenaean sword blade and entaglio discovered by Schliemann (cf. *Illustr.* 227 and 177 in Schuchhart-Sellers), see the Assyrian relief preserved in the British Museum, which represents Assur-Bani-Pal stabbing a lion (cf. *History of Sculpture* by Marquand and Frothingham, p. 46), the central group on the silver patera from Curium, Cyprus, in the Cesnola collection, New York (cf. Perrot and Chipiez, *History of Art in Phoenicia and Cyprus*, 2. fig. 276, and Springer-Michaelis, *History of Art*, fig. 142), and especially the Babylonian cylinder in Springer-Michaelis (fig. 112). This attitude is clearly described by Theodore Roosevelt in *African Game Trails* (p. 66): "as he [Slatter] rose to his feet he saw the lion overtake the fleeing man, rise on his hind legs like a rearing horse—not springing—and strike down the fugitive". It is the attitude of the lion rampant in heraldic art. The *New International Encyclopaedia* (9.322) says: "The earliest attitude of the heraldic lion is *rampant*, erect on his hind legs, and looking before him, the head being shown in profile, as he appears in the arms of Scotland and originally did in those of England". Pliny, in his account of the lion (*H. N.* 8. ch. 16), does not speak of this attitude as *The Century Dictionary* might lead one to suppose, which cites (s. v. *Rampant*) this passage from Holland's translation: "When he chaseth and followeth after other beasts, hee goeth alwaies saltant or rampant, which he never useth to do when he is chased in sight, but is only passant". This passage was clearly written under presupposition of heraldic lore, for Pliny merely wrote: *Dum sequitur, insilit saltu, quo in fuga non utitur*.

### II. THE WOUNDED LIONESS FROM KOUYUNYIK

Among the wonderful Assyrian relief sculptures in the British Museum there is one of a wounded lioness, in the so-called Lion Room of Assur-Bani-Pal, which has been particularly admired for its realistic truth. Perrot and Chipiez (*History of Art*